

# VAN HALEN

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*Women and Children First*

# AND THE CRADLE WILL ROCK...

Words and Music by  
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MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock ♩ = 110

Intro

A5 C5/A G5/A

Ow! \_\_\_\_\_

Gtr. I

Fill 1-----

*f* \*pick scrapes

\*Move pick along string to produce random pitches.

\*Gtr. II

Rhy. Fig. 1

*f* w/fingers

\*Elec. piano arr. for gtr.

A5 C5/A D5/G

Oh yeah... Get up.

Ow! \_\_\_\_\_

Gtr. III

*sl.* *trem. pick* *sl.*

The musical score is written for guitar and bass. It includes an intro with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'Moderate Rock' with a quarter note equal to 110 beats per minute. The score features three guitar parts: Gtr. I, Gtr. II, and Gtr. III. Gtr. I has a 'Fill 1' section. Gtr. II has a 'Rhy. Fig. 1' section. Gtr. III has a 'trem. pick' section. The bass part has a 'Rhy. Fig. 1' section. The score includes lyrics: 'Oh yeah... Get up.' and 'Ow!'. The score also includes a key signature change to one sharp (F#) and a 4/4 time signature. The score is arranged for guitar and bass.

And the Cradle Will Rock... - 8 - 1

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A5 C5/A G5/A A5 C5/A D5/G

Ow! Ow! Well, they

(Gtr. III out)

trem. pick trem. pick

(10) (10) P sl. sl. (10) sl.

(end Rhy. Fig. 1)

1st Verse  
Csus4 C Csus4 C Bbsus2 Bb

say it's kind - a fright-nin' how\_ this young-er gen-er-a-tion swings. You know, it's more than just some new sen - sa -

Gtr. II

P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. P.M. .... 4 P.M. .... 4

w/pick

tion. Well, the kid is in - to los - in' sleep... and he don't come home for half the week... You know, it's...

Gtr. III

Fdbk. (8va)

Fdbk.

Fdbk. pitch: Eb

(Gtr. II)

P.M. . . . 4 P.M. P.M. P.M. . . . 4 P.M. . . . 4 P.M. . . . 4 P.M.

Chorus  
w/Rhy. Fig. 1 (1st 7 bars only)  
A5 C5/A G5/A

Bb w/Fill 1 N.C.

Riff A

pick slide trem. pick

(cont. in Rhy. Fig. 1)

w/fingers

The musical score is written for guitar and includes vocal lines. The guitar parts are divided into three systems. The first system includes a vocal line with lyrics, a guitar line (Gtr. III) with feedback (Fdbk.) and a wailing line, and a bass line (Fdbk. pitch: Eb). The second system includes a guitar line (Gtr. II) with palm mutes (P.M.) and a bass line. The third system includes a vocal line with lyrics, a guitar line (Gtr. I) with a wailing line, and a bass line. The score includes various musical notations such as chords (Csus4, C, A5, C5/A, G5/A), dynamics (p, sl.), and techniques (pick slide, trem. pick, w/fingers).



Yes, the cra-dle, cra-dle will rock... And I say, rock on!

*trem, pick*

*sl.*

Ooh! Rock on! And when some—

(end Riff A) Gtr. II

(Gtr. III out)

*sl.*

2nd, 3rd Verses

F Fsus2 F Fsus4 F

lo-cal kid gets down, they try and drum him out of town. They say, "You could - a least —

P.M.-----4 w/pick P.M.-----4 P.M.

1st time w/Fill 2

E $\flat$  Eb $\sharp$ 4 E $\flat$ 5 F F $\sharp$ 52

— faked it, boy... faked it, boy." {1. At an} ear-ly age— he hits the street and winds...  
 {2. And so an}

P.M. P.M.----4 P.M. P.M.----4 P.M.

F F $\sharp$ 54 F E $\flat$  Eb $\sharp$ 4 E $\flat$ 5 w/Fill 1 N.C.

— up tied with who he meets... and he's {1. un-em - ployed... un-em - ployed... Ow!} And the  
 {2. un-em - ployed... His folks are o - ver - joyed.

w/fingers

Chorus w/Rhy. Fig. 1 (1st 7 bars only) and Riff A

A5 C5/A G5/A A5 C5/A D5/G

cra - dle will rock... {1. Ow! And the cra - dle, the cra - dle will rock...  
 2. Yes, the cra - dle, cra - dle will rock... To Coda

1st time Gtr. II subst. Rhy. Fill 1

A5 C5/A G5/A A5 C5/A D5/G

— And I say, rock on! Oh! Hey! Rock on!

Fill 2

Gtr. III

Full Full Full Full Full

Rhy. Fill 1

Gtr. II

P P

Fill 4

Gtr. III

H P







# EVERYBODY WANTS SOME!!

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MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

- ⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderate Rock  $\text{♩} = 142$

\* w/"jungle" vocals ad lib

w/Fill 1

(Drums)

10

N.C.

Gtr. I

Intro

\*Next 13 bars.

\*Sound notes by rubbing R.H.  
back and forth across string.

w/Fill 2

Fill 1

\*Depress bar before string note

Fill 2

Fdbk. pitch: C $\sharp$

Fdbk, (8va)      Fdbk, (8va)      Fdbk, (8va)      Fdbk, (8va)      Fdbk, (8va)

Fdbk.      Fdbk.      Fdbk.      Fdbk.      Fdbk.

Fdbk, (8va)

Fdbk.

D5

*f (w/pick)*

E5      w/Fill 3      G5 Dsus4

Fill 3

Gtr. II

slack

rake trem.

trem. bar

bar springs

slack

slack

slack

slack

\*Depress bar before striking note.

\*Let slack string hit pickup.

musical score for a guitar solo, labeled "w/Fill 4". The score is written on a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The solo begins with a "let ring" instruction and a dotted line, followed by a measure with a "4" indicating a four-measure phrase. The solo continues with a "V" (vibrato) marking and a "let ring" instruction. The solo concludes with a "let ring" instruction and a dotted line. The solo is marked with "E5" and "Dsus4" chords. The solo is marked with "sl" (slide) and "15" (fret number) markings.

Handwritten musical score for guitar, showing a sequence of chords and a tremolo bar section. The score includes a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. The chords are E5, D5, and D5. The tremolo bar section is marked "trem. bar 3/4". The bottom staff shows fret numbers (0, 2, 3) and a circled "3".

Fill 4

Gtr. II

*pick scrapes*

\*Push string into pickup.

Fill 5

A.H.  
(15ma)

Gtr. II

3 1/2

rake A.H. trem. bar (slow dive)

3 1/2

2 (2)

A.H. pitch: C♯

Fill 6

Gr. II

*pick scrapes-----*



Musical score for "Everybody Wants Some!!" (15 - 4). The score is written for guitar, vocal, and bass. The key signature is D major (two sharps). The guitar part includes a solo marked "D" and a "trem. bar" (tremolo bar) section. The vocal part includes the lyrics "Ow!" and "Oh yeah!". The bass part includes the lyrics "You can't get ro - man - tie on a". The score is divided into sections labeled E5, A5, D5, and 1st Verse. The guitar part includes a solo marked "D" and a "trem. bar" (tremolo bar) section. The vocal part includes the lyrics "Ow!" and "Oh yeah!". The bass part includes the lyrics "You can't get ro - man - tie on a".

Chord markings: E5, A5, D5.

Lyrics: Ow! Oh yeah! You can't get ro - man - tie on a

Musical notation includes: Treble and Bass staves, Chords, Fingering (e.g., 1/2, 2, 3, 4), Pedal points (P.M., ---- 4), Slurs, and Tremolo bar (trem. bar).

sub - way line

Oh! Con -

slack

trem. bar

Full

trem. bar

Full

7 9

7 9

5 7

st. Chorus  
 E5 A5 D5  
 But ev - 'ry - bod - y wants some. I want some  
 trem. bar P.M. P.M.-----  
 (0) (0) 3 4 2 (0) 0 2 0 0 0 0 2 2 (2) 3 2 0 4 2

[illegible]

[illegible]

**2nd Verse**

I've seen the peo - ple that are look - in' for a moon - beam.

trem. bar slack trem. bar slack

(e)

H 3/4  
8 /  
(7) 7 | (0)  
     7     7

D5 E5

Oh! Oh yeah, ya spent a lot. Ya got lost in the jet stream.

*sl*

*semi-harm.*

*sl*

Chorus E5

Ooh, ev - 'ry - bod - y wants some. \_\_\_\_\_

trem. bar

A5

D5 E5 A5 D5  
 I want some too, Oh yeah, Ev - 'ry - bod - y  
 1/2 P.M. P.M. 1/2  
 E5 A5 D5 E5 A5  
 wants some, How 'bout you? Oh  
 1/2 P.M. P.M. P.M. P.M.  
 D5 E5 D/F#  
 yeah! Ooh, yeah, yeah, yeah, yeah, yeah, yeah  
 1/2 P.M. P.M. P.M. P.M. P.M. P.M.  
 G A5 E5 D/F#  
 yeah, yeah, yeah, yeah, yeah, yeah, yeah

N.C.

-----4

P.M. .... 4

2 2 2 2 3 3 3 4 4 4 0 0 0 2 2 2 3 3 4 4

Guitar solo  
D5  
Gtr. II

trem. bar

semi-harm.

14 10 11 (11) 9 7 14 10 11

Gtr. I

P.M. P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4

7 7 7 7 7 7 5 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5

E5 D5

14 10 11 (11) 9 7 (7)

P.M. .... 4 P.M. .... 4 P.M. .... 4

0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5

E5 Full Full D5  
 trem. pick  
 P.M. P.M.  
 P.M. P.M. P.M. P.M.  
 P.M. P.M. P.M. P.M. P.M.  
 D5 Sva  
 P.M. P.M. P.M. P.M. P.M.

The sheet music is organized into six systems. Each system consists of three staves: a treble clef staff for the melody, a bass staff for the bass line with fret numbers, and a guitar staff for the guitar part with chord diagrams and fingerings. The music is in E major and 4/4 time. The first system includes a treble clef staff with a melody line, a bass staff with fret numbers, and a guitar staff with a chord diagram for E5. The second system includes a treble clef staff with a melody line, a bass staff with fret numbers, and a guitar staff with a chord diagram for D5. The third system includes a treble clef staff with a melody line, a bass staff with fret numbers, and a guitar staff with a chord diagram for E5. The fourth system includes a treble clef staff with a melody line, a bass staff with fret numbers, and a guitar staff with a chord diagram for E5. The fifth system includes a treble clef staff with a melody line, a bass staff with fret numbers, and a guitar staff with a chord diagram for D5. The sixth system includes a treble clef staff with a melody line, a bass staff with fret numbers, and a guitar staff with a chord diagram for D5.

Chorus

E5 A5 D5 E5 A5

Ev - 'ry - bod - y wants some. I want some too. Woh.

(Gtr. II out)

1/2 Full 1 1/2

grad. bend 1/2 Full 1 1/2

2+ 2+ 2+ 2+ 2+

1/2

sl

P.M. - - - 4 P.M. - - - 4

D5 E5 A5 D5

Ev - 'ry - bod - y wants some. Hey, hey! How 'bout you?

1/2

P.M. - - - 4 P.M. - - - 4

1/2

E5 A5 D5 E5

Oh yeah!

1/2

P.M. - - - 4 P.M. - - - 4

1/2

sl

trem. bar

sl 10 (0)

Ooh! Unh! Unh. Unh.

\*slack/2

\*slack/2

(0)

\*With trem, bar depressed, low strings are slack and 1st string is 2 steps below normal pitch. Sound all notes (next 3 bars) with L.H.

Ow! Hah, hah, hah, hah.

slack

slack

\*Depress bar before raking strings with L.H.

(Spoken:) Ooh, where'd you get those shoes? Oh yeah!

slack

Dsus4 E5

I like, let ring-----



Dsus4

*I like the way the line runs up the back of the stockings.*

E5

Dsus4

*I've always like those kind of high heels too. You know, I...*

E5

*No, no, no, no, don't take 'em off, don't take...*

Dsus4

E5

*Leave 'em on, leave 'em on,*

D5

Yeah, that's it, a little more to the right, a little more...

Ow! \_\_\_\_\_ H - h - hey, hey, hey! Ev - 'ry - bod - y

Chorus  
E5 A5 D5 E5 A5

wants some, I want some too. \_\_\_\_\_ Woh...

Ev - 'ry - bod - y wants some. Ba - by, how 'bout you?\_

Everybody Wants Some!! - 15 - 13

E5 A5 D5 E5 A5  
 Yeah, Ev - 'ry - bod - y wants some.  
 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4  
 D5 E5 A5 D5  
 Ev - 'ry - bod - y needs some. Ev - 'ry - bod - y  
 P.M. --- 4 P.M. --- 4 P.M. --- 4  
 E A Dsus4 D E A  
 wants some. Ev - 'ry - bod - y needs some.  
 P.M. --- 4  
 D E A D  
 Ah yeah! Ah  
 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

The musical score is written for guitar and bass. The guitar part (top staff) includes lyrics and performance instructions like *sl* (slide) and *P.M.* (power chords). The bass part (bottom staff) includes fret numbers and performance instructions like *sl* (slide). The score is divided into four systems, each corresponding to a line of lyrics. The first system covers the first line of lyrics, the second system covers the second line, the third system covers the third line, and the fourth system covers the fourth line. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

E A5 D5

Outro  
E5

yeah!

P.M., ..... 4 P.M., ..... 4

sl.

D/F# G A5 E5

P.M., ..... 4 P.M., ..... 4 P.M. P.M. P.M. P.M.

D/F# G A

P.M. P.M. rit.

Free time

(Spoken:) Look, I'll pay you for it. What the fuck.

F#bk. H 1 1/2

trem. bar (slow dive)

H 1 1/2

\*Continue dive  
and fade out.

# FOOLS

Tune down 1/2 step:

(6) = Eb (3) = Gb  
 (5) = Ab (2) = Bb  
 (4) = Db (1) = Eb

Free time

(Band tacet)

N.C.

Intro

Gtr. I

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The musical score for 'Fools' is presented in two systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The key signature is one flat (Bb), and the time signature is 4/4.

**System 1:**

- Guitar Staff:** Starts with a 'fade in' marking. The first measure contains a sixteenth-note run (F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6, D6, E6, F#6, G6, A6, Bb6, C7, D7, E7, F#7, G7, A7, Bb7, C8, D8, E8, F#8, G8, A8, Bb8, C9, D9, E9, F#9, G9, A9, Bb9, C10, D10, E10, F#10, G10, A10, Bb10, C11, D11, E11, F#11, G11, A11, Bb11, C12, D12, E12, F#12, G12, A12, Bb12, C13, D13, E13, F#13, G13, A13, Bb13, C14, D14, E14, F#14, G14, A14, Bb14, C15, D15, E15, F#15, G15, A15, Bb15, C16, D16, E16, F#16, G16, A16, Bb16, C17, D17, E17, F#17, G17, A17, Bb17, C18, D18, E18, F#18, G18, A18, Bb18, C19, D19, E19, F#19, G19, A19, Bb19, C20, D20, E20, F#20, G20, A20, Bb20, C21, D21, E21, F#21, G21, A21, Bb21, C22, D22, E22, F#22, G22, A22, Bb22, C23, D23, E23, F#23, G23, A23, Bb23, C24, D24, E24, F#24, G24, A24, Bb24, C25, D25, E25, F#25, G25, A25, Bb25, C26, D26, E26, F#26, G26, A26, Bb26, C27, D27, E27, F#27, G27, A27, Bb27, C28, D28, E28, F#28, G28, A28, Bb28, C29, D29, E29, F#29, G29, A29, Bb29, C30, D30, E30, F#30, G30, A30, Bb30, C31, D31, E31, F#31, G31, A31, Bb31, C32, D32, E32, F#32, G32, A32, Bb32, C33, D33, E33, F#33, G33, A33, Bb33, C34, D34, E34, F#34, G34, A34, Bb34, C35, D35, E35, F#35, G35, A35, Bb35, C36, D36, E36, F#36, G36, A36, Bb36, C37, D37, E37, F#37, G37, A37, Bb37, C38, D38, E38, F#38, G38, A38, Bb38, C39, D39, E39, F#39, G39, A39, Bb39, C40, D40, E40, F#40, G40, A40, Bb40, C41, D41, E41, F#41, G41, A41, Bb41, C42, D42, E42, F#42, G42, A42, Bb42, C43, D43, E43, F#43, G43, A43, Bb43, C44, D44, E44, F#44, G44, A44, Bb44, C45, D45, E45, F#45, G45, A45, Bb45, C46, D46, E46, F#46, G46, A46, Bb46, C47, D47, E47, F#47, G47, A47, Bb47, C48, D48, E48, F#48, G48, A48, Bb48, C49, D49, E49, F#49, G49, A49, Bb49, C50, D50, E50, F#50, G50, A50, Bb50, C51, D51, E51, F#51, G51, A51, Bb51, C52, D52, E52, F#52, G52, A52, Bb52, C53, D53, E53, F#53, G53, A53, Bb53, C54, D54, E54, F#54, G54, A54, Bb54, C55, D55, E55, F#55, G55, A55, Bb55, C56, D56, E56, F#56, G56, A56, Bb56, C57, D57, E57, F#57, G57, A57, Bb57, C58, D58, E58, F#58, G58, A58, Bb58, C59, D59, E59, F#59, G59, A59, Bb59, C60, D60, E60, F#60, G60, A60, Bb60, C61, D61, E61, F#61, G61, A61, Bb61, C62, D62, E62, F#62, G62, A62, Bb62, C63, D63, E63, F#63, G63, A63, Bb63, C64, D64, E64, F#64, G64, A64, Bb64, C65, D65, E65, F#65, G65, A65, Bb65, C66, D66, E66, F#66, G66, A66, Bb66, C67, D67, E67, F#67, G67, A67, Bb67, C68, D68, E68, F#68, G68, A68, Bb68, C69, D69, E69, F#69, G69, A69, Bb69, C70, D70, E70, F#70, G70, A70, Bb70, C71, D71, E71, F#71, G71, A71, Bb71, C72, D72, E72, F#72, G72, A72, Bb72, C73, D73, E73, F#73, G73, A73, Bb73, C74, D74, E74, F#74, G74, A74, Bb74, C75, D75, E75, F#75, G75, A75, Bb75, C76, D76, E76, F#76, G76, A76, Bb76, C77, D77, E77, F#77, G77, A77, Bb77, C78, D78, E78, F#78, G78, A78, Bb78, C79, D79, E79, F#79, G79, A79, Bb79, C80, D80, E80, F#80, G80, A80, Bb80, C81, D81, E81, F#81, G81, A81, Bb81, C82, D82, E82, F#82, G82, A82, Bb82, C83, D83, E83, F#83, G83, A83, Bb83, C84, D84, E84, F#84, G84, A84, Bb84, C85, D85, E85, F#85, G85, A85, Bb85, C86, D86, E86, F#86, G86, A86, Bb86, C87, D87, E87, F#87, G87, A87, Bb87, C88, D88, E88, F#88, G88, A88, Bb88, C89, D89, E89, F#89, G89, A89, Bb89, C90, D90, E90, F#90, G90, A90, Bb90, C91, D91, E91, F#91, G91, A91, Bb91, C92, D92, E92, F#92, G92, A92, Bb92, C93, D93, E93, F#93, G93, A93, Bb93, C94, D94, E94, F#94, G94, A94, Bb94, C95, D95, E95, F#95, G95, A95, Bb95, C96, D96, E96, F#96, G96, A96, Bb96, C97, D97, E97, F#97, G97, A97, Bb97, C98, D98, E98, F#98, G98, A98, Bb98, C99, D99, E99, F#99, G99, A99, Bb99, C100, D100, E100, F#100, G100, A100, Bb100, C101, D101, E101, F#101, G101, A101, Bb101, C102, D102, E102, F#102, G102, A102, Bb102, C103, D103, E103, F#103, G103, A103, Bb103, C104, D104, E104, F#104, G104, A104, Bb104, C105, D105, E105, F#105, G105, A105, Bb105, C106, D106, E106, F#106, G106, A106, Bb106, C107, D107, E107, F#107, G107, A107, Bb107, C108, D108, E108, F#108, G108, A108, Bb108, C109, D109, E109, F#109, G109, A109, Bb109, C110, D110, E110, F#110, G110, A110, Bb110, C111, D111, E111, F#111, G111, A111, Bb111, C112, D112, E112, F#112, G112, A112, Bb112, C113, D113, E113, F#113, G113, A113, Bb113, C114, D114, E114, F#114, G114, A114, Bb114, C115, D115, E115, F#115, G115, A115, Bb115, C116, D116, E116, F#116, G116, A116, Bb116, C117, D117, E117, F#117, G117, A117, Bb117, C118, D118, E118, F#118, G118, A118, Bb118, C119, D119, E119, F#119, G119, A119, Bb119, C120, D120, E120, F#120, G120, A120, Bb120, C121, D121, E121, F#121, G121, A121, Bb121, C122, D122, E122, F#122, G122, A122, Bb122, C123, D123, E123, F#123, G123, A123, Bb123, C124, D124, E124, F#124, G124, A124, Bb124, C125, D125, E125, F#125, G125, A125, Bb125, C126, D126, E126, F#126, G126, A126, Bb126, C127, D127, E127, F#127, G127, A127, Bb127, C128, D128, E128, F#128, G128, A128, Bb128, C129, D129, E129, F#129, G129, A129, Bb129, C130, D130, E130, F#130, G130, A130, Bb130, C131, D131, E131, F#131, G131, A131, Bb131, C132, D132, E132, F#132, G132, A132, Bb132, C133, D133, E133, F#133, G133, A133, Bb133, C134, D134, E134, F#134, G134, A134, Bb134, C135, D135, E135, F#135, G135, A135, Bb135, C136, D136, E136, F#136, G136, A136, Bb136, C137, D137, E137, F#137, G137, A137, Bb137, C138, D138, E138, F#138, G138, A138, Bb138, C139, D139, E139, F#139, G139, A139, Bb139, C140, D140, E140, F#140, G140, A140, Bb140, C141, D141, E141, F#141, G141, A141, Bb141, C142, D142, E142, F#142, G142, A142, Bb142, C143, D143, E143, F#143, G143, A143, Bb143, C144, D144, E144, F#144, G144, A144, Bb144, C145, D145, E145, F#145, G145, A145, Bb145, C146, D146, E146, F#146, G146, A146, Bb146, C147, D147, E147, F#147, G147, A147, Bb147, C148, D148, E148, F#148, G148, A148, Bb148, C149, D149, E149, F#149, G149, A149, Bb149, C150, D150, E150, F#150, G150, A150, Bb150, C151, D151, E151, F#151, G151, A151, Bb151, C152, D152, E152, F#152, G152, A152, Bb152, C153, D153, E153, F#153, G153, A153, Bb153, C154, D154, E154, F#154, G154, A154, Bb154, C155, D155, E155, F#155, G155, A155, Bb155, C156, D156, E156, F#156, G156, A156, Bb156, C157, D157, E157, F#157, G157, A157, Bb157, C158, D158, E158, F#158, G158, A158, Bb158, C159, D159, E159, F#159, G159, A159, Bb159, C160, D160, E160, F#160, G160, A160, Bb160, C161, D161, E161, F#161, G161, A161, Bb161, C162, D162, E162, F#162, G162, A162, Bb162, C163, D163, E163, F#163, G163, A163, Bb163, C164, D164, E164, F#164, G164, A164, Bb164, C165, D165, E165, F#165, G165, A165, Bb165, C166, D166, E166, F#166, G166, A166, Bb166, C167, D167, E167, F#167, G167, A167, Bb167, C168, D168, E168, F#168, G168, A168, Bb168, C169, D169, E169, F#169, G169, A169, Bb169, C170, D170, E170, F#170, G170, A170, Bb170, C171, D171, E171, F#171, G171, A171, Bb171, C172, D172, E172, F#172, G172, A172, Bb172, C173, D173, E173, F#173, G173, A173, Bb173, C174, D174, E174, F#174, G174, A174, Bb174, C175, D175, E175, F#175, G175, A175, Bb175, C176, D176, E176, F#176, G176, A176, Bb176, C177, D177, E177, F#177, G177, A177, Bb177, C178, D178, E178, F#178, G178, A178, Bb178, C179, D179, E179, F#179, G179, A179, Bb179, C180, D180, E180, F#180, G180, A180, Bb180, C181, D181, E181, F#181, G181, A181, Bb181, C182, D182, E182, F#182, G182, A182, Bb182, C183, D183, E183, F#183, G183, A183, Bb183, C184, D184, E184, F#184, G184, A184, Bb184, C185, D185, E185, F#185, G185, A185, Bb185, C186, D186, E186, F#186, G186, A186, Bb186, C187, D187, E187, F#187, G187, A187, Bb187, C188, D188, E188, F#188, G188, A188, Bb188, C189, D189, E189, F#189, G189, A189, Bb189, C190, D190, E190, F#190, G190, A190, Bb190, C191, D191, E191, F#191, G191, A191, Bb191, C192, D192, E192, F#192, G192, A192, Bb192, C193, D193, E193, F#193, G193, A193, Bb193, C194, D194, E194, F#194, G194, A194, Bb194, C195, D195, E195, F#195, G195, A195, Bb195, C196, D196, E196, F#196, G196, A196, Bb196, C197, D197, E197, F#197, G197, A197, Bb197, C198, D198, E198, F#198, G198, A198, Bb198, C199, D199, E199, F#199, G199, A199, Bb199, C200, D200, E200, F#200, G200, A200, Bb200, C201, D201, E201, F#201, G201, A201, Bb201, C202, D202, E202, F#202, G202, A202, Bb202, C203, D203, E203, F#203, G203, A203, Bb203, C204, D204, E204, F#204, G204, A204, Bb204, C205, D205, E205, F#205, G205, A205, Bb205, C206, D206, E206, F#206, G206, A206, Bb206, C207, D207, E207, F#207, G207, A207, Bb207, C208, D208, E208, F#208, G208, A208, Bb208, C209, D209, E209, F#209, G209, A209, Bb209, C210, D210, E210, F#210, G210, A210, Bb210, C211, D211, E211, F#211, G211, A211, Bb211, C212, D212, E212, F#212, G212, A212, Bb212, C213, D213, E213, F#213, G213, A213, Bb213, C214, D214, E214, F#214, G214, A214, Bb214, C215, D215, E215, F#215, G215, A215, Bb215, C216, D216, E216, F#216, G216, A216, Bb216, C217, D217, E217, F#217, G217, A217, Bb217, C218, D218, E218, F#218, G218, A218, Bb218, C219, D219, E219, F#219, G219, A219, Bb219, C220, D220, E220, F#220, G220, A220, Bb220, C221, D221, E221, F#221, G221, A221, Bb221, C222, D222, E222, F#222, G222, A222, Bb222, C223, D223, E223, F#223, G223, A223, Bb223, C224, D224, E224, F#224, G224, A224, Bb224, C225, D225, E225, F#225, G225, A225, Bb225, C226, D226, E226, F#226, G226, A226, Bb226, C227, D227, E227, F#227, G227, A227, Bb227, C228, D228, E228, F#228, G228, A228, Bb228, C229, D229, E229, F#229, G229, A229, Bb229, C230, D230, E230, F#230, G230, A230, Bb230, C231, D231, E231, F#231, G231, A231, Bb231, C232, D232, E232, F#232, G232, A232, Bb232, C233, D233, E233, F#233, G233, A233, Bb233, C234, D234, E234, F#234, G234, A234, Bb234, C235, D235, E235, F#235, G235, A235, Bb235, C236, D236, E236, F#236, G236, A236, Bb236, C237, D237, E237, F#237, G237, A237, Bb237, C238, D238, E238, F#238, G238, A238, Bb238, C239, D239, E239, F#239, G239, A239, Bb239, C240, D240, E240, F#240, G240, A240, Bb240, C241, D241, E241, F#241, G241, A241, Bb241, C242, D242, E242, F#242, G242, A242, Bb242, C243, D243, E243, F#243, G243, A243, Bb243, C244, D244, E244, F#244, G244, A244, Bb244, C245, D245, E245, F#245, G245, A245, Bb245, C246, D246, E246, F#246, G246, A246, Bb246, C247, D247, E247, F#247, G247, A247, Bb247, C248, D248, E248, F#248, G248, A248, Bb248, C249, D249, E249, F#249, G249, A249, Bb249, C250, D250, E250, F#250, G250, A250, Bb250, C251, D251, E251, F#251, G251, A251, Bb251, C252, D252, E252, F#252, G252, A252, Bb252, C253, D253, E253, F#253, G253, A253, Bb253, C254, D254, E254, F#254, G254, A254, Bb254, C255, D255, E255, F#255, G255, A255, Bb255, C256, D256, E256, F#256, G256, A256, Bb256, C257, D257, E257, F#257, G257, A257, Bb257, C258, D258, E258, F#258, G258, A258, Bb258, C259, D259, E259, F#259, G259, A259, Bb259, C260, D260, E260, F#260, G260, A260, Bb260, C261, D261, E261, F#261, G261, A261, Bb261, C262, D262, E262, F#262, G262, A262, Bb262, C263, D263, E263, F#263, G263, A263, Bb263, C264, D264, E264, F#264, G264, A264, Bb264, C265, D265, E265, F#265, G265, A265, Bb265, C266, D266, E266, F#266, G266, A266, Bb266, C267, D267, E267, F#267, G267, A267, Bb267, C268, D268, E268, F#268, G268, A268, Bb268, C269, D269, E269, F#269, G269, A269, Bb269, C270, D270, E270, F#270, G270, A270, Bb270, C271, D271, E271, F#271, G271, A271, Bb271, C272, D272, E272, F#272, G272, A272, Bb272, C273, D273, E273, F#273, G273, A273, Bb273, C274, D274, E274, F#274, G274, A274, Bb274, C275, D275, E275, F#275, G275, A275, Bb275, C276, D276, E276, F#276, G276, A276, Bb276, C277, D277, E277, F#277, G277, A277, Bb277, C278, D278, E278, F#278, G278, A278, Bb278, C279, D279, E279, F#279, G279, A279, Bb279, C280, D280, E280, F#280, G280, A280, Bb280, C281, D281, E281, F#281, G281, A281, Bb281, C282, D282, E282, F#282, G282, A282, Bb282, C283, D283, E283, F#283, G283, A283, Bb283, C284, D284, E284, F#284, G284, A284, Bb284, C285, D285, E285, F#285, G285, A285, Bb285, C286, D286, E286, F#286, G286, A286, Bb286, C287, D287, E287, F#287, G287, A287, Bb287, C288, D288, E288, F#288, G288, A288, Bb288, C289, D289, E289, F#289, G289, A289, Bb289, C290, D290, E290, F#290, G290, A290, Bb290, C291, D291, E291, F#291, G291, A291, 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G314, A314, Bb314, C315, D315, E315, F#315, G315, A315, Bb315, C316, D316, E316, F#316, G316, A316, Bb316, C317, D317, E317, F#317, G317, A317, Bb317, C318, D318, E318, F#318, G318, A318, Bb318, C319, D319, E319, F#319, G319, A319, Bb319, C320, D320, E320, F#320, G320, A320, Bb320, C321, D321, E321, F#321, G321, A321, Bb321, C322, D322, E322, F#322, G322, A322, Bb322, C323, D323, E323, F#323, G323, A323, Bb323, C324, D324, E324, F#324, G324, A324, Bb324, C325, D325, E325, F#325, G325, A325, Bb325, C326, D326, E326, F#326, G326, A326, Bb326, C327, D327, E327, F#327, G327, A327, Bb327, C328, D328, E328, F#328, G328, A328, Bb328, C329, D329, E329, F#329, G329, A329, Bb329, C330, D330, E330, F#330, G330, A330, Bb330, C331, D331, E331, F#331, G331, A331, Bb331, C332, D332, E332, F#332, G332, A332, Bb332, C333, D333, E333, F#333, G333, A333, Bb333, C334, D334, E334, F#334, G334, A334, Bb334, C335, D335, E335, F#335, G335, A335, Bb335, C336, D336, E336, F#336, G336, A336, Bb336, C337, D337, E337, F#337, G337, A337, Bb337, C338, D338, E338, F#338, G338, A338, Bb338, C339, D339, E339, F#339, G339, A339, Bb339, C340, D340, E340, F#340, G340, A340, Bb340, C341, D341, E341, F#341, G341, A341, Bb341, C342, D342, E342, F#342,

First system of musical notation. Treble clef, key of D major. The staff contains a continuous eighth-note pattern with sixteenth-note triplets. The bottom staff shows a corresponding bass line with a similar rhythmic pattern. Fingering numbers (6) are placed above the notes.

Second system of musical notation. Treble clef, key of D major. Continuation of the eighth-note pattern with sixteenth-note triplets. The bottom staff shows a corresponding bass line. Fingering numbers (6) are placed above the notes.

Third system of musical notation. Treble clef, key of D major. The staff features a melodic line with a 'Full' dynamic marking and a 'rit.' (ritardando) instruction. The bottom staff shows a corresponding bass line with a 'Full' dynamic marking. The system includes a 'trem. bar' (tremolo bar) section and a 'Gtr. II' (Guitar II) section. The bottom staff shows a corresponding bass line with a 'Full' dynamic marking.

Fourth system of musical notation. Treble clef, key of D major. The staff features a melodic line with a 'Full' dynamic marking and a 'rit.' (ritardando) instruction. The bottom staff shows a corresponding bass line with a 'Full' dynamic marking. The system includes a 'trem. bar' (tremolo bar) section and a 'Gtr. II' (Guitar II) section. The bottom staff shows a corresponding bass line with a 'Full' dynamic marking.

Fifth system of musical notation. Treble clef, key of D major. The staff features a melodic line with a 'Full' dynamic marking and a 'rit.' (ritardando) instruction. The bottom staff shows a corresponding bass line with a 'Full' dynamic marking. The system includes a 'trem. bar' (tremolo bar) section and a 'Gtr. II' (Guitar II) section. The bottom staff shows a corresponding bass line with a 'Full' dynamic marking.

In time ♩ = 164  
 Triplet feel (♩. ♩. ♩.)

(Band in) Bb5 N.C.(G5) C5

sl. slight vib.

N.C.(G5) Bb5 N.C.(G5)

Yeah! Well, I

A.H. (15ma) Full 1/2 1/2

sl.

A.H. Full 1/2 1/2

sl.

A.H. pitch: E

1st Verse N.C.(G5) Bb5 N.C.(G5) C5

ain't a - bout\_ to go to school... Ooh, - and I'm

sl.

N.C.(G5) Bb5 N.C.(G5)

sick and tired\_ of gold - en rules... Oh. —

sl. p 1 1/2 H P 3 3

sl. p 1 1/2 H P

sl.



Pre-chorus

E5 D5 E5 A5

They say I'm cra - zy, from the wrong - side of the tracks. —

E5 D5 E5 Bb5

I nev - er see them but they're al - ways on my back. —

N.C.(G5) Bb5 N.C.(G5) C5

Oh. — (Spoken:) Yeah, baby. I say. Let me tell you 'bout this one time.

N.C.(G5) Bb5 N.C.(G5)

How you gonna tell it? Let me put it to music. Yeah, that's it. Well, I'm

Full 1/2 Full Full Full Full Full

sl. sl. 1/2 T P (3) 5 12 (12) 5 (5)

2nd Verse  
N.C.(G5)

sick and tired — of clean-ing room — Oh. And it's the

A.H. (15ma) Full A.H. 1/4

A.H. Full P A.H. 1/4

A.H. pitches: G D

fin-al bell — for push-ing broom.. Oh.

8va Full Full Full Full

sl. P 3 3 3 3

pick slide

sl. P 15 15 15 15 15 15 (15)

sl. 12 sl.

## Pre-chorus

Damned if I do and then — I'm damned if I don't..

E5 D5 E5 A5

Won't some - one tell me what it is they all want? —

E5 D5 E5 (Bb5)

sl. P H

sl. P H

Chorus  
A.S.

D/A G/A A

It makes me blue!

Gtr. III

rake 1/2

sl.

\*Let open 5th str. ring throughout Chorus.

Musical score for "I Live With Fools" by Eric Burdon and The Animals. The score is in G major, 4/4 time, and features a guitar solo. The lyrics are "I live with fools! don't pick". The guitar part includes a tremolo bar section and a pick slide section. The bass part includes a tremolo bar section and a pick slide section. The drum part includes a tremolo bar section and a pick slide section.

The musical score is written for guitar and includes the following elements:
 

- Staff 1 (Melody):** Features a melodic line with various ornaments and techniques. It includes a trill (trill), a tremolo bar (trem. bar), and a slide (sl.). The melody is marked with "8va" (octave up) and "Full" (full sound).
- Staff 2 (Harmony):** Provides harmonic support with chords and arpeggios. It includes a tremolo bar (trem. bar) and a slide (sl.). The harmony is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 3 (Bass):** Provides the bass line with various techniques. It includes a slide (sl.), a tremolo bar (trem. bar), and a slide (sl.). The bass line is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 4 (Lyrics):** Contains the lyrics "it makes me blue!".
- Staff 5 (Melody):** Features a melodic line with various ornaments and techniques. It includes a trill (trill), a tremolo bar (trem. bar), and a slide (sl.). The melody is marked with "8va" (octave up) and "Full" (full sound).
- Staff 6 (Harmony):** Provides harmonic support with chords and arpeggios. It includes a tremolo bar (trem. bar) and a slide (sl.). The harmony is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 7 (Bass):** Provides the bass line with various techniques. It includes a slide (sl.), a tremolo bar (trem. bar), and a slide (sl.). The bass line is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 8 (Lyrics):** Contains the lyrics "it makes me blue!".
- Staff 9 (Melody):** Features a melodic line with various ornaments and techniques. It includes a trill (trill), a tremolo bar (trem. bar), and a slide (sl.). The melody is marked with "8va" (octave up) and "Full" (full sound).
- Staff 10 (Harmony):** Provides harmonic support with chords and arpeggios. It includes a tremolo bar (trem. bar) and a slide (sl.). The harmony is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 11 (Bass):** Provides the bass line with various techniques. It includes a slide (sl.), a tremolo bar (trem. bar), and a slide (sl.). The bass line is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 12 (Lyrics):** Contains the lyrics "it makes me blue!".
- Staff 13 (Melody):** Features a melodic line with various ornaments and techniques. It includes a trill (trill), a tremolo bar (trem. bar), and a slide (sl.). The melody is marked with "8va" (octave up) and "Full" (full sound).
- Staff 14 (Harmony):** Provides harmonic support with chords and arpeggios. It includes a tremolo bar (trem. bar) and a slide (sl.). The harmony is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 15 (Bass):** Provides the bass line with various techniques. It includes a slide (sl.), a tremolo bar (trem. bar), and a slide (sl.). The bass line is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 16 (Lyrics):** Contains the lyrics "it makes me blue!".
- Staff 17 (Melody):** Features a melodic line with various ornaments and techniques. It includes a trill (trill), a tremolo bar (trem. bar), and a slide (sl.). The melody is marked with "8va" (octave up) and "Full" (full sound).
- Staff 18 (Harmony):** Provides harmonic support with chords and arpeggios. It includes a tremolo bar (trem. bar) and a slide (sl.). The harmony is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 19 (Bass):** Provides the bass line with various techniques. It includes a slide (sl.), a tremolo bar (trem. bar), and a slide (sl.). The bass line is marked with "Full" (full sound) and "trem. bar" (tremolo bar).
- Staff 20 (Lyrics):** Contains the lyrics "it makes me blue!".

AS sus2  
Asus4

D/A G/A A

Ooh, I live with fools!\_\_\_\_\_

sl. 1/4 Full 3 3 H P

sl. trem. bar 1/4 Full 3 5 H P

14 (14) 7 7 12 14 (14) 15 15 15  
7 7 (7) 12 14 (14) 16 16 16  
7 7 (7) 12 14 (14) 16 16 16

[illegible]

N.C.(G5) C5 3rd Verse N.C.(G5)

take it! A - all my teach - ers all gave up -

slack (Gtr. III out)

slack

(0)

Bb5 N.C.(G5)

on me. No mat - ter Full

Full

what they say, I dis - a - gree.

A.H. (Rva)

rake A.H.

Bb5

A.H. (8va) And when I need some - thin' to soothe my soul,

3 rake A.H. P

(5) (9) P

A.H. pitch: D

N.C.(G5) 3 Pre-chorus E5 D5 sl

I lis - ten to too much rock 'n' roll... Don't want no class re - un - ion, your

3 3 3 1/2 P P

pick w/fingers 1/2 P

E5 A5 E5 D5

cir - cus just left town... Why be - have in pub - lic if you're

E5 Bb5 Chorus A5 D/A G/A A

liv - in' on a play - ground? It makes me blue!

7 7 12 14 14 14 14

A5 D/A G/A A  
 Ooh, I live... with fools!...

Gtr. III Full Full Full Full 3 3 3

(Gtr. II) sl sl sl sl

A5 D/A  
 Ooh,

A.H. (15ma)<sup>1/2</sup> 1 1/2 P H P H P 3

A.H. 1/2 P H P 1 1/2 P H P

A.H. pitch: G $\sharp$

let ring...

sl sl sl sl



G/A A

it makes me blue! \_\_\_\_\_

1½ 1½ 1½

(10) 5 (6) 7 7 5 7 (7) (7)

sl. sl. sl.

sl. sl.

12 14 12 14 14 14 14 14

0 0 0 0 0 0 0 0

sl.

A5 D/A G/A A

Ooh, I live with fools! \_\_\_\_\_

sl. sl.

(5)

2 7 (7) 12 14

2 7 (7) 12 14

0 0 0 0 0 0

The musical score for "A Sus 2" by John Williams is presented in a standard musical notation format. The score is for guitar and includes a vocal line. The guitar part features complex fingerings, including triplets and sixteenth-note runs. The vocal line includes the lyrics "Wow!" and "A Sus 2". The score is in G major and 4/4 time.

[illegible]

\*Chord names implied by  
bass gtr. (next 16 bars).



Chorus  
A5 D/A G/A A

Ooh, it makes me blue, makes me blue!

Gtr. III

\*A.H. (Sva) Full

\*A.H. Full

\*Tapped harmonics. Fret notes normally and tap directly on fret indicated in parentheses.

Gtr. II

sl sl sl

3

sl sl sl

10 16 sl

A5 D/A G/A A

Ooh, oh, I live with fools, live with

Fdbk.

T P T P T P T P T P T P

3 3 3 3

Fdbk.

T P T P T P T P T P T P

17 12 17 13 17 15 17 12 17 13 17 10

sl sl

sl

5

[illegible]

G/A

A

I live with fools! Oh!

Full Full Full Full A.H.

rake Full Full Full P H Full P A.H.

sl. sl. sl. sl. sl.

(7) 12 14 (14)

0 12 14 14

0 0 0 0

sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl.

Ah! Ha - ha!

trem. bar slack (Gtr. III out)

\*Depress and vib. simultaneously. \*Depress bar before striking note.

w/slight fdbk.

Outro  
w/vocal ad lib (till end)  
N.C.(G5)  
Gtr. II

\*Randomly bend G's approx.  
1/4 step (next 7 bars).







1st Verse  
E5

(E7)

(A/E)

nev-er in hell, no spe - cial rea - son. Must - a lied 'cause I ain't leav - in'.

Full P

off mf f

Full P

3 2 3 2 (2)

2 2 0 0

\*w/vol, knob.

E5

(Em)

(D/E)

We're in for a ver - y long night. Heard a

Full P

off mf f

Full P

8 7 (8) (7) (7) (7)

2 2 0 0

E5

(E7)

(A/E)

vi - cious ru - mor from your ma - ma's tongue: you a des - p'rate wom - an, need a man with a gun.

Full P

off f

Full P

3 2 (3) (2) 3 2 2 2 2 0

P P

pick w/fingers

P

2 2 0 0

E5 (Em) (D/E)

High crime zone in the cit - y of lights...

Full *off* *f* *p* *\*T* *sl*

Pre-chorus E5 D5 A5

Ba - by, please!... Can't take it an - y -

*sl* *sl* *P.M.* *sl* *\*Tap w/edge of pick.*

E5 A5 G5 Dsus2 E5

more... Oh, ba - by please!...

*sl* *P.M.* *sl* *P.M.*

D5 A5 E5 N.C. D5

I can't take it an - y - more.

*sl* *P.M.* *sl* *P.M.* *p* *p* *sl* *p* *H*

*sl* *P* *P* *sl* *p* *H*

## Chorus

N.C.

A5

I'm tak - in' whis - key to the par - ty to - night, — and I'm look - in' for some - bod - y to squeeze. —

H H H P P.M. P.M. ....

(7/7) (7/7) 5 2 0 5 0

H H H P

N.C.

(E5)

Oh, oh!

H H P.M. P.M. .... P.M. .... P.M. .... P.M. .... P.M. P.M. P.M. ....

(2/2) 0 2 5 2 5 7 0 0 5 0 0 7 0 0 5 0 0 10 9 0 7 0 0 2 2 2

H H H

D5

N.C.

I ain't a - look - in' for some - bod - y to fight. — Ba - by,

H sl. H H H P

(2/2) 0 2 sl. 10 7 5 (7/5) (7/5) 0 2 5 2 5 0 5

H sl. H H P

A5

N.C.

Csus2

don't get up - tight. Ba - by, please! —

P.M. H H H w/flanger .....

0 5 2 2 0 (2/2) 0 2 5 2 5 0 3 0 3 (3/0) (3/0)

H H H

B5

D5 E5

sl.

4 4 4 (4) 4 4 7 7 9 9 9 7 7 9 9 7 9 0

sl.

2nd Verse  
D5 E5 (E7)

Wan-na see my I. D.? Try to clip my wings.

Full

off

mf

Full

P

(0) (0)

sl.

7 0 7 9 7 9 5 7

(A/E)

E5

Don't have to show you proof of an - y - thing. I know the

Full

P

f

off

Full

P

(2) (2)

2 2 0 0

(Em) (D/E)

E5

law, friend, At the 'lev-enth hour, I'm go-in'

Full

P

mf

f

off

Full

P

sl.

sl.

(8) (7) (7) (7) (7)

2 2 2 2 2

(E7) (A/E) E5

back out - side,\_\_\_ ooh,\_\_\_ give it a try,\_\_\_\_\_

*f* *P* pick w/fingers... off Full

(9) (2) (9) (2) (2) (2) (2) (0) 7

(Em) (D/E)

I'm your\_\_\_ last loose end,\_\_\_ Ba - by,

*f* *P* \*T sl. sl.

(8) (7) (8) (7) (7) 17 18 10 17 16 10 (19) (19)

\*Tap w/edge of pick. sl.

Pre-chorus E5 D5 A5 E5 A5 G5 Dsus2

please! I can't take it an-y-more. Oh, ba-by please!

P.M. P.M. sl.

E5 D5 A5 E5 N.C. D5

I can't take it an-y-more.

Harm. Harm. P P H

P.M. P P P H

Chorus

I'm tak - in' whis - key to the par - ty to - night, — and I'm look - in' for some - bod - y to squeeze —

N.C. A5

w/flanger

sl. P P P.M. ....

(E5)

Oh, oh, oh.

H H H P.M. P.M. .... P.M. .... P.M. .... P.M. .... P.M. P.M. P.M. .... P.M. .... P.M.

D5 N.C. A5

Ain't look - in' for some - bod - y to fight, — Ba - by, don't get up - tight.

(flanger off)

P P H H H P P.M.

N.C.(F#5) \*(C5)

Ba - by, please!

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

w/phase shifter

A.H. P.M. A.H. P.M. .... A.H. P.M. P.M. A.H. P.M. P.M. P.M.

Full

sl. P

Full

A.H. pitches: A# B A# C#

sl. P

\*Chords implied by bass.





Musical notation for the first system. The top staff shows a guitar melody with a slide (sl.) and a pick slide. The bottom staff shows a bass line with a pick slide.

Musical notation for the second system. The top staff shows a guitar melody with a slide (sl.) and a pick slide. The bottom staff shows a bass line with a pick slide.

Bridge  
 Esus4 E

Dsus4 D Dsus2

Ooh, \_\_\_\_\_ ba by \_\_\_\_\_

\*Gtr. II  
 mp pick w/fingers

\*w/chorus & Echoplex.

Musical notation for the third system. The top staff shows a guitar melody with a slide (sl.) and a pick slide. The bottom staff shows a bass line with a pick slide.

Esus4 E D Dsus2

Ooh, \_\_\_\_\_ ba by \_\_\_\_\_

Musical notation for the fourth system. The top staff shows a guitar melody with a slide (sl.) and a pick slide. The bottom staff shows a bass line with a pick slide.

Esus4 E D Dsus2 Dsus4 Dsus2

Ooh, ba by.

*p*

*p*

Esus4 E Esus4 E Dsus4 D Dsus4 D

I feel my

heart beat. Feel my heart beat. my

(Dsus2)

Esus4 E Esus4 E Esus4 E Dsus4 D Dsus4 D Dsus4 D

heart beat. Oh, yeah.

*p* *f* *p* *f*

The musical score is written for guitar, piano, and voice. It is in the key of D major (two sharps) and 4/4 time. The guitar part uses a mix of standard and barre chords, with some double bass notation in the lower register. The piano part provides harmonic support with chords and arpeggios, often marked with a piano (*p*) dynamic. The vocal line includes lyrics and melodic phrasing, with some parts marked with a piano (*p*) dynamic. The score is divided into four systems, each with three staves (guitar, piano, and voice).

Esus4 E Esus4 E Esus4 E Dsus4 D Dsus2 A.H. Em Harm...

10 9 8 7 6

Feel my

(Gtr. II out)

12

\*Attempted 12th fret harmonic.

heart beat. I feel my heart beat.

N.C.

Gtr. III

pp

12

\*Push string into pickup.

Feel my heart beat. Feel my heart beat.

grad. cresc.

12

I feel my heart beat. \_\_\_\_\_

Gtr. I

\*Push string into pickup,  
(2nd strg. rings sympathetically.)

Ba - by

(Fdbk.)

(Gtr. III out)

P H

P H

sl

Pre-chorus  
E5 D5 A5 E5 A5 G5 Dsus2

please! I can't take it an - y - more. Oh, ba - by please!

Gtr. I  
f sl P.M. 4 sl

E5 D5 A5 E5 A5 G5 Dsus2

I can't a - take it an - y - more. Ba - by, please!

E5 D5 A5 E5 A5 G5 Dsus2

I can't take it an - y - more. Oh, ba - by please!

E5 (Eb5) A5 (E5) N.C. D5

I can't take it an - y - more.

Harm. P P P H

P.M. 4 Harm. 7 P P P H

### Chorus

Chorus

N.C.

A5

I'm tak - in' whis-key to the par - ty to - night, and I'm look-in' for some-bod - y to squeeze.

w/phase shifter

H H P P.M. P.M.

H P

3 2 6 3 2 6 5 0 5 0 5 0

The musical score for "The Rose Tree" is presented in three staves. The top staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It includes lyrics: "Oh, oh, oh,". Above the staff, there are performance instructions: "N.C." (No Chords) with a slur over the first two measures, and "(E5)" above the third measure. The middle staff is the guitar accompaniment, featuring a treble clef and a key signature of one sharp. It includes various performance instructions: "Harm." (Harmonics) above the 4th, 6th, and 8th measures, and "P.M." (Palm Mute) below the 5th, 6th, 7th, and 8th measures. The bottom staff is the double bass line, featuring a bass clef and a key signature of one sharp. It includes performance instructions: "H" (Harmonics) below the 1st, 2nd, and 3rd measures, and "P" (Pedal) below the 9th measure. The score is divided into two systems by a double bar line.

N.C. D5 N.C. AS

Ain't a look-in' for some-bod-y to fight... Ba-by, don't get up - fight.

P P P P H H H P.M. P.M.

3 2 0 1 0 3

0 2 5 2 5 0

H H

N.C.                      Csus2                      B5

Ba - by,                      please!

H H H

0 2 5 H

Csus2

Yeah, ba - by, please!

B

Musical notation for guitar, featuring a treble clef staff with notes and rests, and a bass staff with fret numbers. The piece includes slurs, ties, and dynamic markings like "sl".

Free time  
E9(no3rd)

sl

sl

sl

sl

let ring w/fdbk.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

# TORA! TORA!

By EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVIS LEE ROTH

Slow Rock ♩ = 60

\*w/backwards gtr. effects

\*Approx. 19 sec. With trem bar depressed, randomly pick behind nut and hit slack strings against fretboard to create rumble.

\*Bend string behind nut.

\*Trill with L.H. and randomly tap (sometimes tapping and sliding) with R.H.

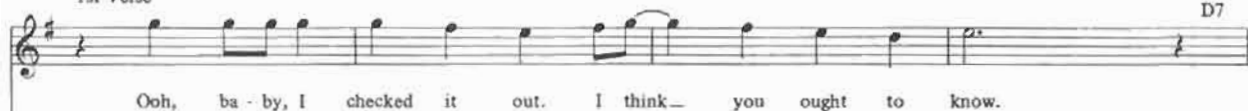
Segue to LOSS OF CONTROL



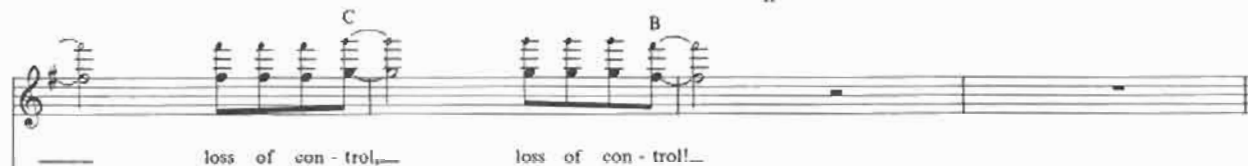
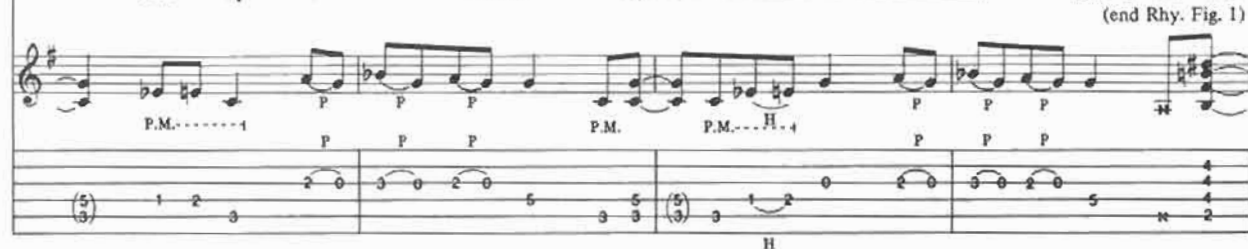


## 1st Verse

D7



## Rhy. Fig. 1



Chorus  
N.C.(E5)

Loss of con-trol, — loss of con-trol, loss of con-trol! —

*slight P.M.* — — — — —

Harm. — — — — —

*let ring* — — — — —

Harm. — — — — —

Loss of con-trol,— loss of con-trol, loss of con-trol!—

*slight P.M.*—

Harm.—

let ring---4

Harm.—

12

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic, wraith-like quality. The score is divided into measures by vertical bar lines. There are several dynamic markings: 'p' (piano) and 'f' (forte). There are also performance instructions: 'Loss of con-trol, loss of con-trol, loss of con-trol!—' and 'slight P.M.'. The score ends with a double bar line and a repeat sign.

A.H. pitch: E

Loss of con-trol, — loss of con-trol, loss of con-trol! —

*slight P.M.* —

A7

2nd Verse  
w/Rhy. Fig. 1

Ba - by, I checked it out. I think — you ought to

know, yeah, I'm on - ly wast - in' time. I think —

I'd bet - ter go. — You way too

civ - il - ized — Oh. — Loss of con - trol, —

loss of con - trol, — loss of con - trol! —

C B

(4) (5)

Guitar solo  
N.C.(D5)

w/phase shifter

haphazardly-----

w/flanger-----

B5

E

\*Pick specified rhythm while sliding down 6th string.

w/flanger-----

1/2 Full

w/flanger-----

N.C.

sl w/flanger

sl

E5 D5 C5 B $\flat$ 5

sl

E5 D5 C5 B $\flat$ 5

P.M. --- 4

sl

N.C.(E5) Play 3 times Harm. 1

slight P.M. --- 4

Harm. 1

Chorus N.C.(E5)

Loss of con-trol, — loss of con-trol, loss of con-trol! —

slight P.M. --- 4

Harm. 1

Harm. 1

Loss of con-trol, — loss of con-trol, loss of con-trol! —

slight P.M. ————— 4

Harm. ————— 7

Harm. ————— 7

Loss of con-trol, — loss of con-trol, loss of con-trol! —

*slight P.M.* — — — — —

Harm. — — — — —  
let ring — — — — —  
Harm. — — — — —

12

[illegible]

3rd Verse  
w/Rhy. Fig. 1

Ba - by, I checked it out. I think — you ought to  
 know, yeah. I'm on - ly wast - in' time. I think —  
 I'd bet - ter go. — You way to  
 civ - i - lized. — Oh. — Loss of con - trol, —  
 loss of con - trol, — loss of con - trol! —  
 loss of con - trol! —

(4) 4 4 4 5 (5) 5 5 6 (6) 6 6 6 7  
 4 4 4 5 5 5 5 6 6 6 6 7  
 4 4 4 5 5 5 5 6 6 6 6 7  
 2 2 2 3 3 3 3 4 4 4 4 5

D# E F  
 7 7 7 8 (8) 9 9 10 10 10 10 8  
 7 7 7 8 8 9 9 10 10 10 10 8  
 5 5 5 6 6 7 7 8 8 9 9 8

F# G G# A sl  
 10 11 12 13 14 14 14 14 14 14 14  
 10 11 12 13 14 14 14 14 14 14 14  
 6 9 10 11 12 12 12 12 12 12 12

sl.



Outro  
N.C.(D5)

w/phase shifter

haphazardly

(phase shifter off)

pick slide

C

C#

D

D#

E

F

F#

G

G#

A

A5

\*w/flanger

\*Randomly adjust flanger settings while holding chord.

# TAKE YOUR WHISKEY HOME

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderately  $\text{♩} = 98$

Triplet feel  $\text{♩} - \text{♩} - \text{♩}$

(Band tacet)

Gtr. I (acous.)

Intro

mf H P  $\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$

Gm7

1st Verse

Gm7

Well, my ba - by, she don't want me a - round. She said she's

A.H. (15ma)

$\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$

A.H.

tired of watch-in' me fall down. She wants the good life, oh, and all the best.

$\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$   $\text{P.M.} - 4$

Take Your Whiskey Home - 8 - 1

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But I like that bot - tle bet - ter than the rest. And she said: I

think that you're head - ed for a whole lot of trou - ble, ah! Well, I

think that you're head - ed for a whole lot of trou - ble. Well, I

think that you're head - ed for a whole lot of trou - ble. If you take your whis - key...

Chorus  
Gm7

(Gtr. I out) Gtr. II (elec.)

P.M. H sl P H P.M. P.M.-----4 H

P.M.-----4 P.M.-----4 P.M. H P H P H P H P

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 H

The second system of musical notation continues the piece. The treble clef staff features a half note G4, a half note F#4, and a half note E4. This is followed by a measure with a whole note G4, marked with a 'pick slide' instruction. The next measure contains a whole note G4, marked with a 'sl' (slide) instruction. This is followed by a measure with a whole note G4, marked with a 'P.M.' (palm mute) instruction. The final measure of the system contains a whole note G4, marked with a 'P.M.' instruction and a '4' (fourteenth note) instruction. The bass clef staff shows the corresponding bass notes: G3, F#3, E3, and G3. The final measure of the system contains a whole note G3, marked with a 'P.M.' instruction and a '4' (fourteenth note) instruction. The system concludes with a double bar line.

[illegible]

row, — that wom-an's wait-ed up — all night for — me a - gain. — Oh! She said: Well, I

P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4

Chorus  
Am7

think that you're head-ed for a whole lot of trou-ble, — yeah. — I

P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4 H P H P

think that you're head-ed for a whole lot of trou-ble. Ooh yeah. — Yeah, you.

P.M. P.M. — 4 P.M. — 4 A.H. (15ma) P.M. — 4

— know that you're head - ed for a lot of trou - ble if you

P.M. — 4 P.M. — 4 P.M. — 4

take your whis key home.

A5

A.H. (15ma)

P.M.-----4 A.H. P.M.-----4

Guitar solo I

\*B5

Full 1/2 Full 1/2 Full A.H. (15ma) 1/2 1 1/2

Full 1/2 Full 1/2 P Full A.H. 1/2 1 1/2 rake H

9 10 9 9 (9) 7 10 10 7 (7) 7 7 9 9 7 7 7 10

\*Chord name derived from bass gtr.

A.H. pitch: A#

Some goes to wom -

P H H P H sl P P H P P H P P P H H sl sl P 3 1 1/2 2 H sl

3 6 3 3 rake grad. bend 1 1/2 pick slide

10 7 8 9 (9) 4 10 9 7 4 9 7 4 10 9 7 4 9 (9) 9 0 9 10 7 9

\*Reach over with L.H. to fret B (3) 4fr.).

H sl

3rd Verse

Gm7

en, ooh, some goes to Je-sus, though I'm ab-so-lute-ly cer-tain both's all right

A.H. (15ma)

P.M. P.M.-----4 P.M.-----4 semi-harm. P.M.-----4 P.M.-----4 A.H. P.M.-----4

The musical score is for the song "The Old-Fashioned Way" by The Everly Brothers. It is in the key of B-flat major (two flats) and 4/4 time. The score includes a vocal melody, a guitar accompaniment, and a fingerboard diagram for the guitar.

**Vocal Melody:** The vocal line begins with the lyrics "Oh, but it takes me at least half-way to the la-bel 'fore-". The melody is written in a treble clef with a key signature of two flats. The lyrics are: "Oh, but it takes me at least half-way to the la - bel 'fore-".

**Guitar Accompaniment:** The guitar part is written in a treble clef with a key signature of two flats. It features a "P.M. rake" (power chord) and "semi-harm." (semi-harmonic) effects. The notation includes various chords and melodic lines, with some parts marked "P.M." (power chord) and "A.H." (artificial harmonics).

**Fingerboard Diagram:** The diagram shows the fretboard of a guitar with six strings. The notes are indicated by circles with numbers 1-5 inside, representing the fret number. The diagram is divided into three sections, each corresponding to a different pitch for the artificial harmonics (A.H.):

- Section 1:** A.H. pitch: F. The notes are: 1st string (1), 2nd string (2), 3rd string (3), 4th string (4), 5th string (5), 6th string (6).
- Section 2:** A.H. pitch: F. The notes are: 1st string (1), 2nd string (2), 3rd string (3), 4th string (4), 5th string (5), 6th string (6).
- Section 3:** A.H. pitch: D. The notes are: 1st string (1), 2nd string (2), 3rd string (3), 4th string (4), 5th string (5), 6th string (6).

I can e-ven make\_ it through\_ the night\_ Well, I

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

A.H. (15ma) A.H.

3 5 3 5 5 3 5 3 3 5 9 5 5 9 5 3

A.H. pitch: D

Chorus  
Am7

think that you're head-ed for a whole lot of trou-ble, yeah. I

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

5 7 5 7 7 5 7 5 (5) 7 5 7 7 7 (7) 8 7 5

think that you're head-ed for a whole lot of trou-ble. Ba - by, yes, I think that you're head-ed for some

P.M. P.M.-----4 P.M.-----4 semi-harm. P.M.-----4 P.M.-----4

trou - ble if you take your whis - key home.

A5 A#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 Fdbk. (8va) sl.

Fdbk.

Guitar solo II

\*B5

A.H. Full (15ma) Full grad. bend Full

1/2 1/2 P P

1/2 1/2 P

sl.

(7)

P sl.

\*Chord names derived from bass gtr. (next 8 bars).

3 rake-4

P H P P P sl. H H H P H P P P H P

6 3

sl. H H H P H P P P H P

sl. P P H

(7)



Sva-

*Siva*

2 *sl.* *sl.* 2 *Full* *sl.* *loco* *H* *Full* *P* *Full* *P* *Full* *Full* *sl.* (delay off)

*grad. bend* 2 *Full* *sl.* *H* *Full* *P* *Full* *P* *Full* *Full* *sl.*

(14) 12 15 15 (15) 9 12 9 12 (12) 9 12 (12) 9 12 (12) (12) 0 10 11

*H*

Outro  
Dm7

The musical score for "The Whistling Postman" is presented in two systems. The first system shows the vocal melody with lyrics: "Ah! — Ooh, ba - by, take your whis - key home. — Yeah. La la la la la". The second system continues the vocal melody and includes a guitar accompaniment. The guitar part features various techniques such as "pick slide", "sl.", "steady gliss.", and "P.M.". The fretboard diagram at the bottom shows the fingerings for the guitar, with fret numbers 10, 12, 7, 5, 11, 10, 12, 10, 10, 10, 10, 10, 14, and 14 indicated.

DS

la la...

pick slide

sl. steady gliss.

trem. bar  $\frac{1}{2}$

10 12 10 10 12 10 11 10 10 15

3 2 0

sl.

## COULD THIS BE MAGIC?

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step (Gtr. I):

⑥ = E♭ ③ = G♭

⑤ = A<sup>b</sup> ② = B<sup>b</sup>

④ = D $\flat$  ① = E $\flat$

### Free time

Triplet feel 

w/rain effects (till double bar)

N.C.

Gtr. I (acous.)

E



## Intro

*fade in*

*w/slide*

straight 8ths-----

\*Gtr. II (acous.)

*fade in w/fingers*

\*Use open E tuning, down 1/2 step  
(low to high : E $\flat$  B $\flat$  E $\flat$  G B $\flat$  E $\flat$ ).

(end triplet feel)

(Spoken:) Yeah.

In time  $\text{♩} = 118$

E

One, two. One, two, three, four. Rhy. Fig. 1

let ring

\*sl.

\*sl.

\*Slides marked "sl." are performed with a finger, not the slide.

sl.

H

sl.

H

sl.

P

sl.

sl.

sl.

(end Rhy. Fig. 1)

sl.

Two systems of musical notation for guitar. The first system consists of a treble staff with a key signature of three sharps (F#, C#, G#) and a bass staff with a key signature of one sharp (F#). The second system also has a treble staff with the same key signature and a bass staff with a key signature of one sharp. Both systems include slurs, slurs (sl), and a 'H' marking.

1st Verse  
E

Two systems of musical notation for guitar. The first system consists of a treble staff with a key signature of three sharps (F#, C#, G#) and a bass staff with a key signature of one sharp (F#). The second system also has a treble staff with the same key signature and a bass staff with a key signature of one sharp. Both systems include slurs, slurs (sl), and a 'P' marking.

Rhy. Fig. 2

Two systems of musical notation for guitar. The first system consists of a treble staff with a key signature of three sharps (F#, C#, G#) and a bass staff with a key signature of one sharp (F#). The second system also has a treble staff with the same key signature and a bass staff with a key signature of one sharp. Both systems include slurs, slurs (sl), and a 'P' marking.

cool sum - mer night, — bud - dy, you don't got to hur - ry. Take your

time. What you need is on the men - u, and you

get it to - night. — Bud - dy, you got wom - ens on your

Pre-chorus  
A

mind. — Could this be mag - ic.

Rhy. Fig. 3  
(end Rhy. Fig. 2)

E

or could this be love?

A

Could this turn tragic?

B

You know that mag - ic of - ten does. \_\_\_\_\_

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "You know that mag - ic of - ten does." followed by a long line. The guitar line is in treble clef with a key signature of two sharps, featuring a tremolo effect over a sustained note. The bass line is in bass clef with a key signature of two sharps, showing fret numbers: 14, 12, 12, 14, (14), 4, 4, 5, 6, 6, 7, 2, 4.

The second system of the musical score. The vocal line continues with the same melody. The guitar line continues with the tremolo effect. The bass line shows fret numbers: 5, 5, 5, 5, 5, 5, 7, 9, 7, 9, 7, 9, 7, 9, 7, 7, 7, 7, 7, 7.

Chorus  
w/Rhy. Fig. 1 (2 times)  
E

And I see lone - ly ships up -

The third system of the musical score. The vocal line starts with "And I see lone - ly ships up -". The guitar line features a tremolo effect. The bass line shows fret numbers: 4, 2, 4, 2, 4, 2, 4, 4, 7, 8, 9, 8, 9.

(end Rhy. Fig. 3)

The fourth system of the musical score. The vocal line continues. The guitar line features a tremolo effect. The bass line shows fret numbers: 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.



on the wa - ter. Bet - ter save the wom - en and chil - dren first. —

*sl*

*sl*

Sail a - way with

*Harm. .... 1*  
*let ring --- 1*  
*Harm. .... 1*

*sl*

*sl*

some - one's daugh - ter. Bet - ter save the wom - en and chil - dren first. —

*sl*

*sl*

2nd Verse  
w/Rhy. Fig. 2  
E

I hear mu - sic on the land - in', and there's

*Harm. .... 1*  
*(Sva)*  
*let ring --- 1*  
*Harm. .... 1*

*sl*

laugh - ter in the air. — Just could be your boat is com - in' in. —

Yeah, you're lean - in' back — and your foot's tap - pin' and

got your head right. — There's a full moon out to - night. — Ba - by, let's be - gin. —

*8va* — — — — — *steady gliss.*

Pre-chorus  
w/Rhy. Fig. 3  
A

And she said... Could this be mag - ic,

*8va* — — — — —

E

or could this be love?

A

Uh - oh. And I said... Could this turn tragic?

B

You know that magic of ten does.

And I see

Chorus  
w/Rhy. Fig. 1 (2 times)  
E

lone - ly ships up - on the wa - ter.

Bet - ter save the wom - en and chil - dren first.

Sail a - way with some - one's daugh - ter.

Bet - ter save the wom - en and chil - dren first. Ed - ward...

Guitar solo  
w/Rhy. Fig. 3 (1st 4 bars only)  
A5

Pre-chorus  
w/ Rhy. Fig. 3  
A

Could this be mag - ic, or could this be

*loco*

love? And I say...

Could this turn trag - ic? You know that mag - ic of - ten

does. *8va* 1 sec

*past fretboard*

\*Angle slide

Chorus  
w/Rhy. Fig. 1 (2 times)  
E

lone - ly ships up - on the wa - ter.

Bet - ter save the wom - en and chil - dren first.

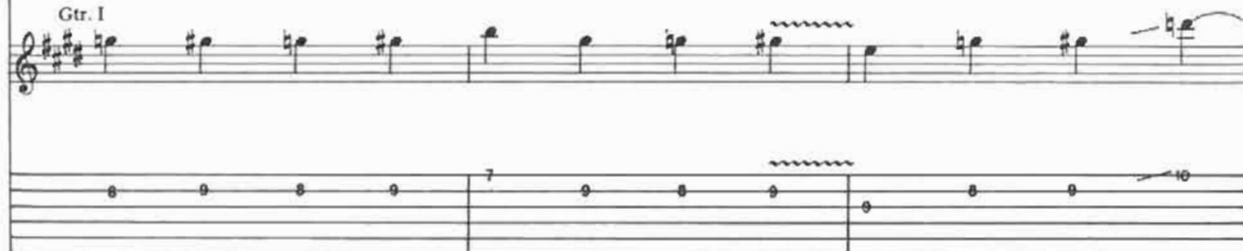
Sail a - way with some - one's daugh - ter.

Bet - ter save the wom - en and chil - dren first. Yes sir.

Outro  
E



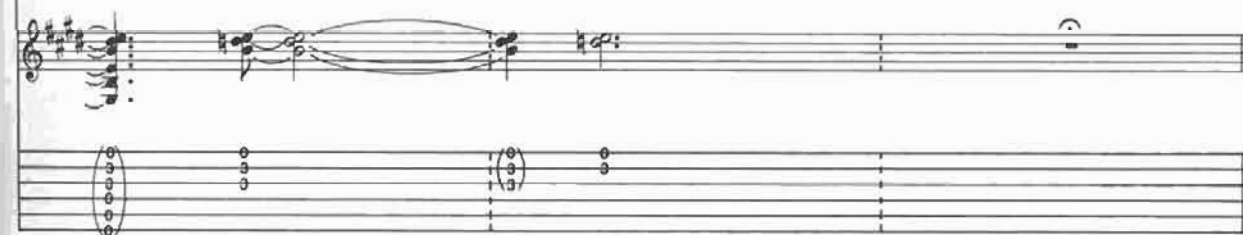
Gtr. I



Gtr. II



Free time  
w/rain effects (till end)





# IN A SIMPLE RHYME

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Moderately  $\text{♩} = 124$

Dsus2

\*Gtr. I

(12-stg. elec.)

Intro

C/D

Dsus2

let ring

\*Two 12-stg. gtrs. arr. for one. Use clean tone.

C/D

G5

Gm6

rit.

Faster  $\text{♩} = 136$

N.C.

(Drums)

3

Well,

(Gtr. I out)

3

## 1st Verse

back in the past — when I was treat-ed so cold - ly, my love — life was a —

Chords: D5, C5/D, D5, C5/D

Tr. II

f

P.M.-----4 P.M. P.M.-----4 P.M.-----4

10 7 9 8 (8) 4 5 6-10 (10) 7 7 7 7 7 7 6 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

— darn dis - grace. Need-ed some - one to — love and hold — me. That's

Chords: D5, C5/D, D5

P.M.-----4 sl P.M.-----4 P.M.-----4

(8) 5 5 4 5 6-10 (10) 7 7 7 7 7 7 6 8 (8) 8 4 5 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

one of the rea - sons that I was — out of place. — So — this is love! — Well, she

Chords: C5/D, D5, Csus2

P.M.-----4 P.M. P.M. P.M.-----4 P.M. P.M.

(10) 7 7 7 10 8 (8) 8 4 3 (3) 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

fi - nal - ly kissed — me. — Had me all worked up — in - side. —

Chords: D5, C5, D5

2. sl P.M.

(3) 3 3 (3) 3 3 3 3 (0) 3 0 3 6 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Csus2 D5 C5

I was in love, but — Cu - pid missed me... She upped and left, and I

P.M. P.M. P.M. --- 4

sl

Pre-chorus A5 G5/A A5

al - most died. — But I was young and I was — far from lone - ly.

sl p P.M. --- 4 P.M. --- 4

sl

G5/A A5 G5/A

I been that way... for — a long, long year. — Need-ed a girl — to call my-

P.M. --- 4 P.M. --- 4 P.M. --- 4

sl

A5 G5/A

— one and on - ly. Is that — you? —

P.M. --- 4 P.M. 4 P.M. --- 4 P.M. 4 P.M.

Chorus  
C5 A5 G5 w/Fill 1 Dsus4 D C5 A5 G5

You think you got the in - t'rest.\_\_\_\_\_

P.M.

w/Fill 1 Dsus4 D C5 A5 G5 w/Fill 1 Dsus4 D

C' - mon and take the time.\_\_\_\_\_ 'Cause you know.\_\_\_\_\_

P.M.

C5 A5 G5 E5

I wan-na be\_\_\_\_\_ yours in a sim - ple rhyme.\_\_\_\_\_

sl.

Fill 1  
Gtr. 1

let ring

D5 Csus2 G5 D5

Oh! Yeah, yeah, yeah.

2nd Verse  
Csus2 D5 C5 D5

Well, ain't life— grand when you — fi - nal - ly hit it?

T sl H sl P.M.-----4

C5 D5 C5

I'm al - ways a suck - er for a real good time. Woke up in life — to find I —

P.M. P.M. P.M.-----4 P.M.-----4 P.M.-----4

D5 C5 A5

— al - most missed it. Ain't I glad — that a — love is blind. —

sl P.M. P.M. P.M. P sl sl P

Pre-chorus

But I was young and I was far too crazy. Been that way for a

G5/A A5 G5/A

P.M. - - - 4 P.M. P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - - - 4

sl

long, long time. Need ed a girl, but I was

A5 G5/A

P.M. - - - - - 4 P.M. - - - - - 4

just too la - zy. Now, that I've found you

A5 G5/A

P.M. - - - - - 4 P.M. - - - - - 4 P.M. - 4 P.M. - 4 P.M.

Chorus

C5 A5 G5 w/Fill 1 Dsus4 D C5 A5 G5 w/Fill 1 Dsus4 D

You think you got the in - t'rest. C'mon and take the time.

P.M. - - - 4

C5 A5 G5 w/Fill 1 Dsus4 D C5 A5 G5

I'm gon-na be yours in a sim-ple

(Gtr. II out)

P.M.

Slower  $\text{♩} = 124$   
Half time feel  
D

C/D Dsus2 C/D

rhyme, rhyme.

Gtr. I  
mf let ring

Bridge  
Dsus2 C/D Dsus2 C/D

Well, she made the moun-tains sing. Birds a- gainst an i- cy sky.

Dsus2 C/D Dsus2 C/D

And I heard bells ring-in'. I think I heard an an- gel sigh. And she said:

G5 G5(7) G5 G5(7)  
 There'll be times, — there will be times —  
 Dsus2 C/D Dsus2 C/D  
 (Ah. you're gon-na hear the an-gels sing-in', Ah. you're gon-na hear the an-gels sing.. They'll sing,  
 "Ah. Ah.  
 Dm7 G/D Dm7 G/D  
 "Ah. Ah.  
 Dm7 G/D Faster  $\text{♩} = 136$  (end half time feel)  
 Ah. Woh!  
 (Gtr. I out) Gtr. II  
 sl f sl

The musical score is written for guitar, vocal, and bass. The guitar part is in the top staff, featuring various chords and melodic lines. The vocal part is in the middle staff, with lyrics written below the notes. The bass part is in the bottom staff, providing a rhythmic foundation. The score includes dynamic markings such as *f* (forte) and *sl* (sustained), and articulation markings like *acc* (accents) and *tr* (trills). The tempo is marked as *Faster* with a metronome marking of  $\text{♩} = 136$ . The score concludes with a double bar line and a final chord.



[illegible]

GS/A A5 GS/A

Ow! Oh yeah.

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

A5 GS/A A5

Ah. Ah. Yeah.

P.M.-4 P.M.-4 P.M.-4 P.M. P.M. P.M.-4 P.M.-4 P.M.-4 P.M.-4

*sl.*

GS/A Chorus C5 A5 GS

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.

w/Fill 1 Dsus4 D C5 A5 GS w/Fill 1 Dsus4 D

You think you got the in-t'rest. C'mon and take the time.

P.M.-4 P.M.-4

C5 A5 G5 w/Fill 1 Dsus4 D C5 A5 G5

I'm gon - na be yours in a sim - ple

A.H.

P.M. A.H.

(Gtr. II out)

A.H. pitch: C#

Slower ♩ = 124  
Half time feel

Outro D C/D Dsus2 C/D

rhyme, rhyme,

Gtr. I mf let ring

G5 Gm6 Free time D5

rhyme.

rit. (Gtr. I out)

In time ♩ = 82  
(Drums)

A5 N.C. A5 N.C. A5

Gtr. II P Full P Full P

P.M. Full P.M. Full